



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

ORIGINAL DESIGNS FOR CHAIRS.

BY A CASUAL CONTRIBUTOR.



ALTHOUGH no studied attempt has been made in seeking for the exact spirit, the construction and the detail peculiar to the epochs to which these chairs may with some claim belong, still they possess individual characteristics, which we think, give them a place with certain styles that are now more or less in vogue, and are decidedly well fitted to be reproduced for the modern house furnishing.

Fig. 1 is a type of English chair of the seventeenth century, built on the lines similar to the well-known Shakespeare chairs. The construction is based on true principles, thoroughly sound and practical, and possesses a dignity that well fits it for the hall or library, more particularly the former, since its stiff, rigid lines and proportions look well in redwood, but best in oak, finished in a dark tint.

Fig. 2 belongs to the familiar rail back family, which not so many years ago began to be considered worthy, and were relegated to the kitchen and wash-rooms and other humble parts of the house. But their quaintness and admirably studied lines, as applied both to strong construction and beauty of form, appealed to the lovers of tasteful furniture and no chairs have had greater popularity midst the craze for work of "ye olden time." This is but one form of many so common in every household in the Eastern states, and the variety of arrangement in the splats, rails and spindles give them an unspeakable charm, which is enhanced by clever shaping of the seats and spreading of the legs. This chair would appear well in oak, mahogany, or maple, or painted and striped in gold, or paint of a contrasting color, and be most appropriate in any domestic room.

Fig. 3 is slightly Anglo-Greek, or Empire in feeling, simple and excellent in construction. This chair should be in mahogany or ebony, with a delicate inlay across the back in brass copper and shell, and strips of brass or copper laid into the legs and arms; some fancy wood might be substituted effectively, and the seats cushioned in plain goods fastened with a row of very small brass-headed nails; it is an excellent example for the drawing or reception-room.

Figs. 4 and 8 have some of the characteristics of Chippendale's work and may be called Chippendale chairs, possessing bits of the Louis XV. mode, from which that eminent English designer gathered many of his favorite lines. They present more grace and refinement than had been incorporated in previous English work, and serve as admirable examples of the present taste in chairs for the best rooms in the house. Mahogany should be used, and plain or small figured goods, fastened with gimp.

Fig. 5 is of the Empire style and is most suitable as a reception-room chair. The back is slightly carved, and the arms at their junction with the legs are treated with winged lions. Any close-grained wood could be used, such as mahogany, ebony, cocobola or white mahogany.

Fig. 6 is an English chair in the Jacobean style, although the form is rather novel for that rudely straightforward and honest class of work. Such a chair would appear at its best in the library or hall, or in some odd corner, but it would require a congenial environment to appear consistent and appropriate, and should be built of oak finished dark.

Fig. 7 is an Empire chair after an English version of that style. It should be made in mahogany, and is an appropriate chair for the library or hall.

Fig. 9 is also an Empire chair, but more decidedly "to the manor born." Its chaste and classic lines are in keeping with the work of the early part of the century in France and establish it as an excellent drawing-room chair in mahogany, ebony, rosewood or old ivory. If a natural wood is used a judicious treatment of inlay, and especially in the oval panel at the back, would be effective.

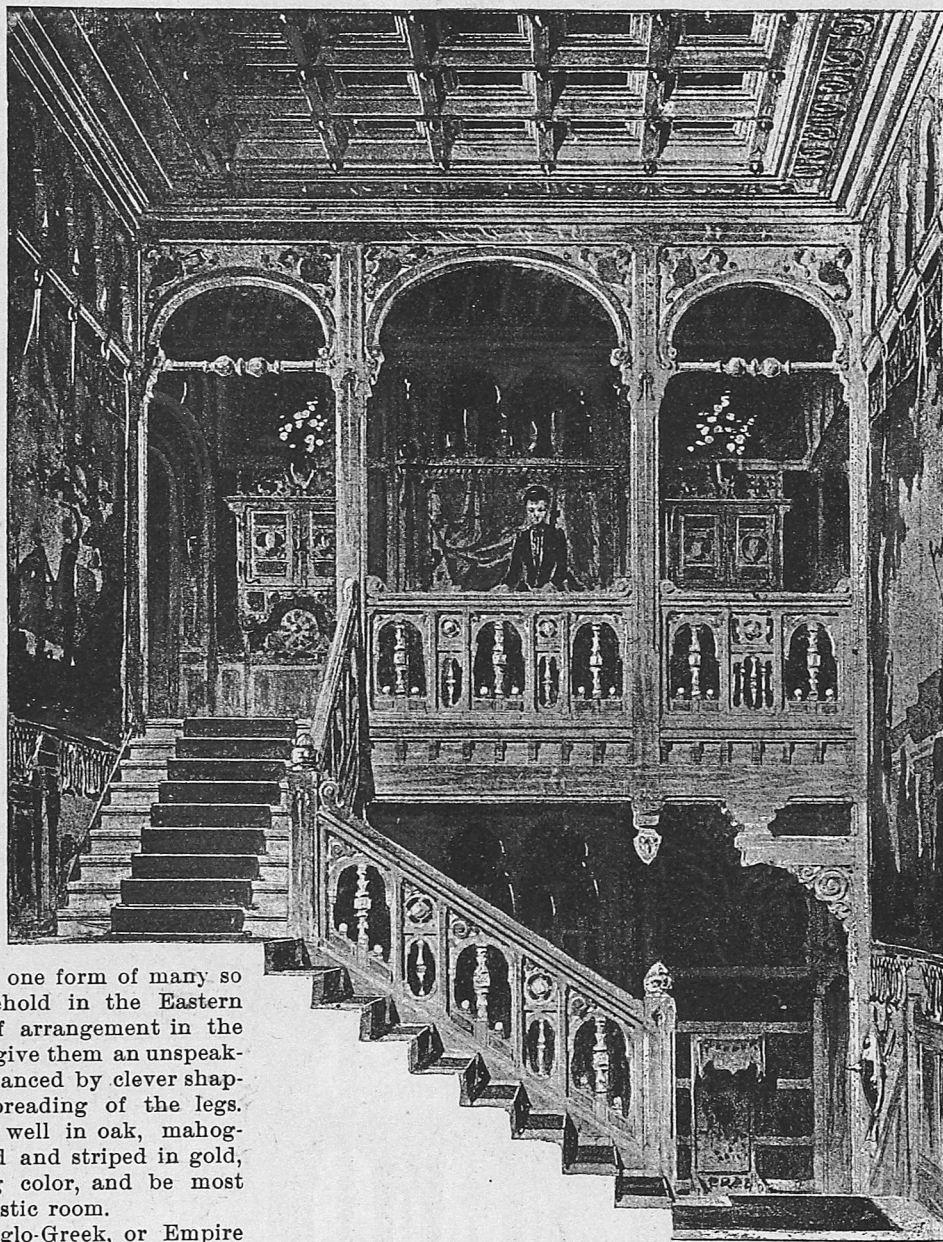


FIG. 13.—STAIRS REACHING TO VESTIBULE OF FIRST FLOOR.

A ROOM should be conceived as a piece of music is—in a certain key. There should be symphony and harmony. Pictures should be considered with as much regard to their surroundings as to their individual merits. In selecting the prevailing color of a room the complexion of the lady of the house should be taken into account. So important is the effect of color upon a person's appearance that every change of color changes not only the color of the skin, but that of the hair and eyes as well. I have seen a red background of a dining-room which made host and hostess look the hue of a boiled lobster, while delicate greys, greens and blues will

give a fragile person almost a corpse-like expression.

To show how a room may be studied in relation to the persons who inhabit it, I will speak of a drawing-room which I once decorated for a lady. I studied the general tone of complexions then mixed my wall color to a similar tone but made it dirtier and grayer, so that when one stood near, the skin looked clear and fresh beside it. I made the tone a little greener and colder than flesh, so that one looked lighter and warmer and was enriched by the contrast. Any one who stood in front of that wall looked five or ten years younger than they were. At a reception that was given after the room was opened, every one remarked what a beautiful complexion the hostess had. In a room for a reception, the walls should be considered as a background for the guests, who are the true ornaments of the room.—*Edmund Russell.*

THE DECORATOR AND FURNISHER

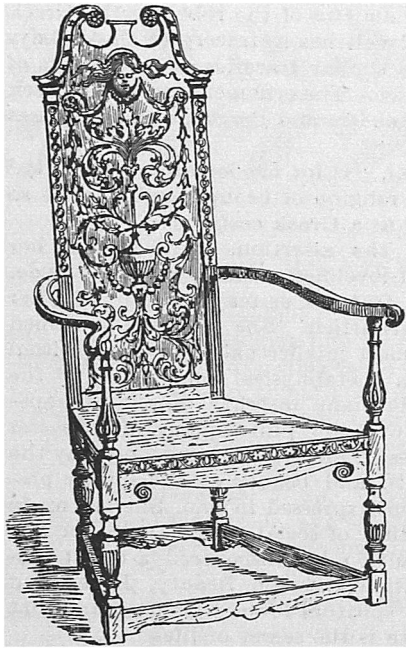


Fig. 1.

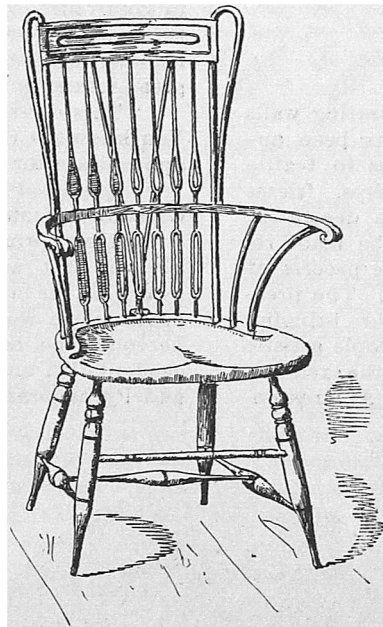


Fig. 2.

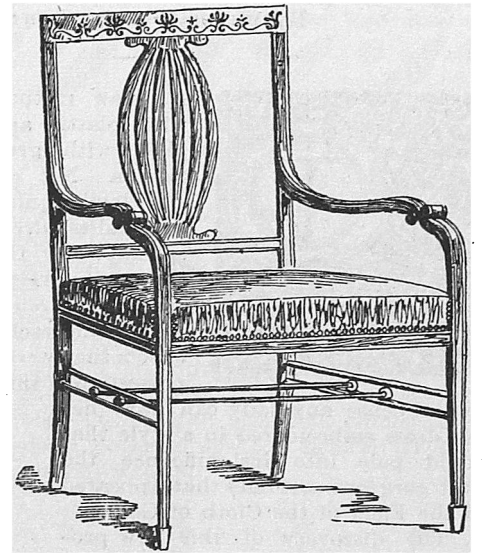


Fig. 3.

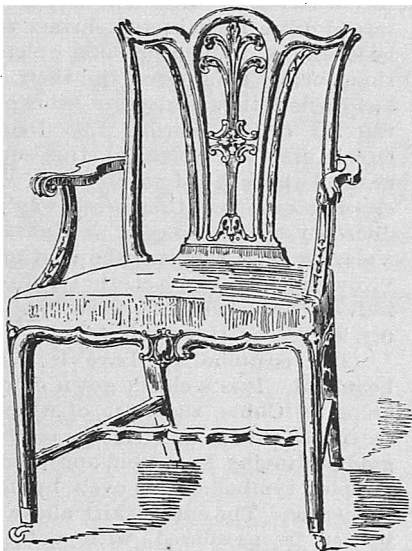


Fig. 4.

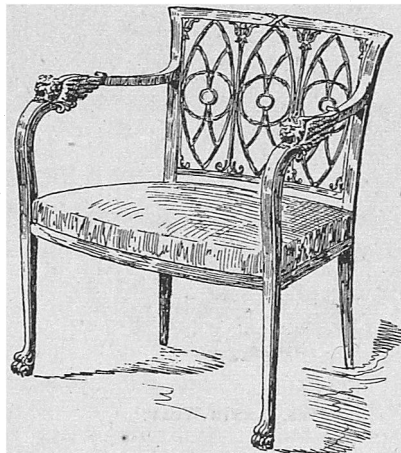


Fig. 5.

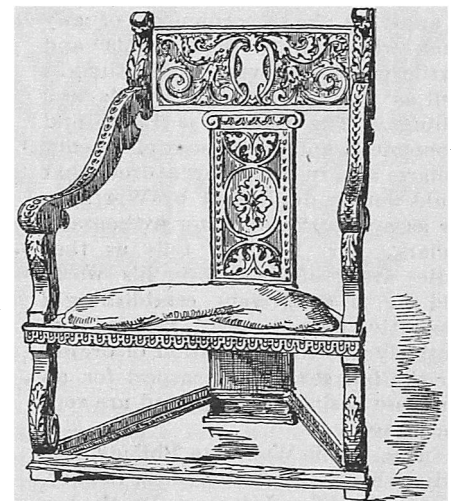


Fig. 6.

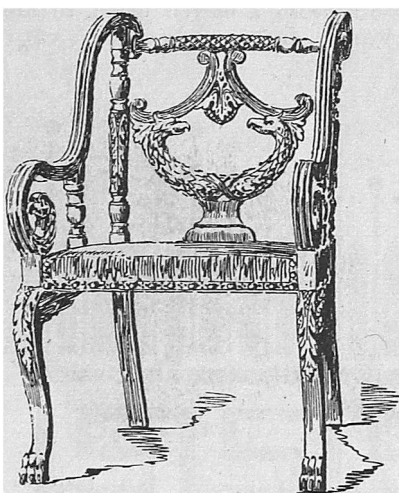


Fig. 7.

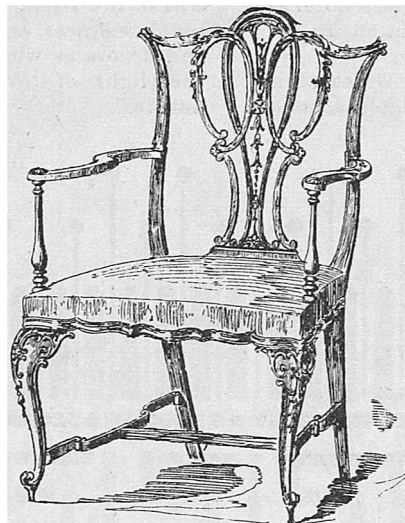


Fig. 8.

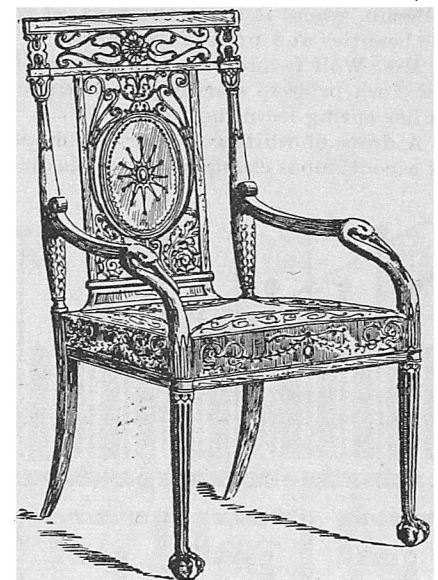


Fig. 9.

ORIGINAL DESIGNS FOR CHAIRS, BY A CASUAL CONTRIBUTOR.